THIRD PORTION.

CATALOGUE

OF

THE COLLECTION OF

PICTURES

AND

PORCELAIN

FROM BLENHEIM PALACE,

Which, by order of His Grace

THE DUKE OF MARLBOROUGH,

Will be Sold by Auction, by

MESSRS. CHRISTIE, MANSON & WOODS,

AT THEIR GREAT ROOMS,

8 KING STREET, ST. JAMES'S SQUARE,

On SATURDAY, AUGUST 7,

MONDAY, AUGUST 9, 1886,

And following Day,

AT ONE O'CLOCK PRECISELY.

Each portion may be publicly viewed Three Days preceding.

Catalogues of the whole Collection, price One Shilling; by post, One Shilling and Threepence.

Catalogues of each Portion, price Sixpence, may be had at Messrs. CHRISTIE, MANSON & WOODS' Offices, 8 *King Street, St. James's Square, S.W.*

1886
Aug. 7
LoChm
LV.45945
ILAP84-D24438

CONDITIONS OF SALE.

—o—

I. THE highest Bidder to be the Buyer; and if any dispute arise between two or more Bidders, the Lot so in dispute shall be immediately put up again and re-sold.

II. No person to advance less than 1*s.*; above Five Pounds, 5*s.*; and so on in proportion.

III. In the case of Lots upon which there is a reserve, the Auctioneer shall have the right to bid on behalf of the Seller.

IV. The Purchasers to give in their Names and Places of Abode, and to pay down 5*s.* in the Pound, or more, in part of payment, or the whole of the Purchase-Money, *if required;* in default of which the Lot or Lots so purchased to be immediately put up again and re-sold.

V. The Lots to be taken away and paid for, whether genuine and authentic or not, with all faults and errors of description, at the Buyer's expense and risk, within Two days from the Sale; Messrs. CHRISTIE, MANSON and WOODS not being responsible for the correct description, genuineness, or authenticity of, or any fault or defect in, any Lot; and making no warranty whatever.

VI. To prevent inaccuracy in delivery, and inconvenience in the settlement of the Purchases, no Lot can on any account be removed during the time of Sale; and the remainder of the Purchase-Money must absolutely be paid on the delivery.

VII. Upon failure of complying with the above Conditions, the Money deposited in part of payment shall be forfeited; all Lots uncleared within the time aforesaid shall be re-sold by public or private Sale, and the deficiency (if any) attending such re-sale shall be made good by the defaulter at this Sale.

CATALOGUE.

Sixth Day's Sale.

On SATURDAY, AUGUST 7, 1886,

AT ONE O'CLOCK PRECISELY.

PICTURES.

F. ALBANO.

630 CUPID OVERPOWERING PAN IN THE PRESENCE OF TWO NYMPHS

A pretty little picture. Similar in composition to the well-known etching of this subject by Agostino Carracci (Bartsch, vol. xviii. p. 103, No. 116), where, however, it is reversed, as the two females appear seated on the left hand. The etching is signed and dated, A°C°IN. 1599, with the motto, "Omnia vincit Amor."

A similar picture on a larger scale was contributed by Lord Feversham to the Manchester Exhibition in 1857. No. 317 of the Catalogue.

$3\frac{1}{2}$ *in.* by $6\frac{1}{2}$ *in.*

Painted on lime-wood

M. ALBERTINELLI.

631 A HOLY FAMILY

St. John receives the embraces of the infant Saviour as he leans forward from the arms of the Virgin. SS. Joseph and Elizabeth are also present.

48 *in.* by 30 *in.*

Painted on panel. Figures the size of life

BAROCCIO SCHOOL.

632 A Laughing Head of a Female. Life size

£ 27.6.

BASSANO.

633 A Patriarch on Horseback Welcomed by His People amidst Flocks and Herds, Tents and Mountains in the Distance

58 *in.* by 84 *in.*

Painted on canvas

BONIFAZIO.

634 A Large Holy Family, attended by several saints

£25.4

The infant Saviour on the lap of the Virgin, who is seated on a raised step, holds a crown over the head of a kneeling female saint, bearing a palm branch; a second female kneels by her side, and a boy angel in the clouds holds out a wreath, which seems to have been prepared for her glorification. Two male saints, one with a cross leaning against a tree, are seated with large books on their knees on the extreme right; St. Elizabeth on the opposite side holds the infant John, who points to the Saviour, having the scroll inscribed "Ecce Agnus Dei" wound round his right arm.

64 *in.* by 90 *in.*

BORGOGNONE.

635 A Skirmish of Cavalry; soldiers in steel armour, a dying horse and prostrate knight are observable in the foreground, horsemen are also seen fighting in the distance on a lower level

18½ *in.* by 29¾ *in.*

IL CAMPIDOGLIO.

636 A Large Fruit-piece, with the figure of a girl in a white veil, archly peeping out from a bower of fruit on the left-hand side. Melons, figs, pomegranates, and grapes lie in heaps and profusion around her

This picture is particularly mentioned in Bryan's "Dictionary of Painters," p. 25, under the Christian name of the artist Angelo.

£60.18

47 *in.* by 63 *in.*
Painted on canvas

CARAVAGGIO.

637 The Magdalen

A large full-length figure. One hand is raised to her breast, the other rests on a skull. The vase of ointment is placed on the ground.

LUDOVICO CARRACCI.

638 The Holy Family, a small arched picture

The Virgin, seated under a tree, holds the Saviour on her lap. St. John kisses him; Joseph, with a staff, and clad in green and orange, gazes earnestly at them. A lamb, at his feet, looks up towards the Virgin. The colours of her dress are somewhat unusual, consisting of a black mantle over a red garment. The nimbus to the heads is composed of rings not seen in perspective. The sky is broken with blue streaks, in the Venetian fashion.

168 [illegible]

15 *in.* by 7½ *in.*
Painted on panel

LUDOVICO CARRACCI.

639 The Virgin seated under a Tree with the Infant Saviour in her Lap, who turns to embrace a female saint kneeling on the left-hand side. The cradle is in the opposite corner

15 gns.

13 *in.* by 11 *in.*
Painted on panel

AGOSTINO CARRACCI.

640 MADONNA AND CHILD WITH ST. JOSEPH

A composition of three figures, life-size. Half-length. There is an expression of weakness in the figure of the infant Saviour as he leans back on the shoulder of the Virgin. The head of Joseph is turned in profile to the right, and with closed eyes as if blind.

Agostino Carracci himself made an etching from this composition. See Bartsch,

vol. xxi. p. 155, No. 4. It is inscribed AGOS TINO CARAC CI. INVE.

£21

This picture was sketched by Sir Joshua Reynolds, together with the "Van Dyck" of "Lady Morton and Mrs. Killigrew;" the "Time and Cupid," and Rubens' "Suffer little Children." They are combined on one page in one of Reynolds' sketchbooks purchased by the poet Rogers at the sale of Lady Thomond's property, and after his sale in 1856 transferred to America.

27½ *in.* by 24 *in.*

Painted on canvas

L. CARRACCI.

641 ST. DOMENIC, kneeling at an altar over which the Virgin and Child, attended by angels, appear to him in clouds

12½ *in.* by 9½ *in.*

£86.2

Painted on copper

A small highly finished picture in good condition

Mentioned by Dr. Waagen, p. 127

CASTIGLIONE.

642 JACOB AND LABAN

The sheep and cattle are finished with the care of Adrian van der Velde, but brown and heavy in colour. The old man dressed in white raises his hands in surprise.

The picture is painted on canvas

CASTIGLIONE.

643 Shepherds Journeying to Bethlehem

A landscape-scene, with numerous figures and cattle. In the centre, a girl dressed in crimson with white sleeves, mounted on a grey horse, is riding away from the spectator, and seemingly being directed by a Moorish figure under the shadow of some trees. A youth in broad red hat plays the double pipes on the right-hand side, and the Angel appearing to the shepherds may be discerned in the distance.

59 *in.* by 76½ *in.*

CIGNANI.

644 The Madonna and Child. Life size

The Child has a little Cross in his right hand and with his left holds the corner of the Virgin's veil. He seems partly to kneel on the front line of the picture.

27 *in.* by 19¾ *in.*

CORREGGIO.

645 A Small Circular Picture, of the Angel in the celebrated picture of the Agony in the Garden, belonging to the Duke of Wellington, and of which picture a replica exists in the National Gallery

9 *in. diam*

Painted on canvas

17 Jan

CARLO DOLCI.

646 The Adoration of the Magi

£987

A small and exquisitely finished picture with many figures in rich dresses. The Virgin on the left side supports the infant Christ standing on the wooden cradle which is placed on a heap of rough square stones The eldest of the three kings, clad in a full mantle of deep crimson embroidered with gold, kneels and offers to the Saviour a handsome agate cup with gold cover. The Moorish king in turban, kneels on the left side, and Joseph stands behind in lavender dress, with benign countenance. Two angels hover above, scattering roses. The glories are indicated with shell-gold, and the long rays encircling the head of the infant have a remarkably soft and delicate effect.

The general effect of this picture, notwithstanding the freedom of its execution, bears a close resemblance to the works of the early Flemish masters, Van Eyck and Memling. The rich brocades contribute very mainly to this impression; but the picture is an excellent example of the degree to which very minute finish may be rendered compatible with general harmony and facility of execution.

There is a corresponding picture to this, in size and beauty, at Althorp. It is by the same master, and represents "The Marriage of St. Catherine."

28 *in.* by 22½ *in.*

Dr. Waagen mentions this picture, vol. iii. p. 122

Painted on canvas

CARLO DOLCI.

647 Two Small and Pleasing Pictures of Heads of the Infant Saviour and St. John, the former holding flowers, the latter a cross, with the "Ecce Agnus Dei" scroll twisted round it

£48.6

The head of the Saviour is similar to a well known picture by the same painter in the Munich Gallery.

14 *in.* by 12½ *in.*

CARLO DOLCI.

648 "La Madonna colle Stelle"

The Virgin Mary enveloped in a dark-blue mantle, and with eight golden stars in the faint gold-tinged nimbus, or glory, round her head, looks upward with an expression of intense devotion and resignation. She seems to be kneeling at the foot of the cross. The figure, the size of life, is seen three-quarter length. The general tone is deep and solemn. The background is composed of dark, heavy clouds.

This, the chef-d'œuvre of a very popular painter, has elicited encomiums both from Dr. Waagen, vol. iii. p. 124, and from Passavant, p. 175, who should be remembered as his precursor in investigating the treasures of this country.

45½ *in.* by 38 *in.*
Painted on canvas of an octagonal shape
Called "Mary Magdalen" in the "English Connoisseur"
It has been finely engraved by Ed. Mandel, 1848

Bought in for 6,600 gns

IL PRETE GENOVESE.

649 St. Lawrence of Giustiniani of Venice Distributing in Charity, during a Famine, the precious effects, Plate and Vestments belonging to his Church

He is clothed in a deacon's vestment; his right hand grasps a silver candlestick, whilst the other hand seems just delivering the companion-piece of plate to an old woman whose hand is already engaged in supporting it. A monstrance and chalice lie on the table before him. An old man with a staff, on the extreme right, expresses gratitude by his action.

£22.1 An oblong composition, deep and brown in tone, with shadows resembling Caravaggio, half-length figures, the size of life.

San Lorenzo Giustiniani was born of a noble family at Venice in 1380. He fled from his home and assumed voluntary poverty. Pope Eugenius IV. created him Bishop of Castello, and Lorenzo subsequently became the Patriarch of Venice. He died 1455, and churches were built to his honour; but he was not canonised before 1690, when Alexander VIII., a Venetian also, had mounted the papal throne. Mrs. Jameson's "Legends of the Monastic Orders," p. 217.

48 *in.* by 60 *in.*
Painted on canvas

LUCA GIORDANO.

650 THE ADORATION OF THE SHEPHERDS

A small but elaborate composition.

£64

41 *in.* by 32 *in.*

LUCA GIORDANO.

651 THE ADORATION OF THE MAGI

A companion picture to the Adoration of the Shepherds, and equally characteristic of the style of the master. The principal figures wear white dresses. An angel hovers above.

£27.6

41 *in.* by 32 *in.*

Painted on canvas

LUCA GIORDANO.

652 THE NATIVITY AND ADORATION OF THE SHEPHERDS

The Virgin and two angels kneel in adoration before the infant Saviour. The ox looks reverently towards the new-born child (in early paintings it is always represented kneeling). The ass also is introduced in the right hand corner.

£52.10

The style of the composition shows that Luca Giordano had been much influenced by earlier representations of this subject.

43 *in.* by 56 *in.*

LUCA GIORDANO.

653 The Death of Seneca

A large and powerfully coloured picture, with dark shadows and a somewhat cold tone. The philospher, quite bald-headed and naked, sits with his feet in a silver basin. Three persons are occupied in writing down his latest sayings. The right hand youth holds an inkpot, and has his legs crossed. Dr. Waagen, p. 131, speaks of this picture as "of unusual finish for the master." Dr. Passavant also mentions it at p. 175 of his "Kunstreise."

The following lines were written by Prior on a similar picture, which is at Burghley House, the seat of the Marquis of Exeter :—

"While cruel Nero only drains
The moral Spaniard's ebbing veins,
By study worn, and slack with age,
How dull, how thoughtless is his rage!
Heighten'd revenge he should have took;
He should have burnt his tutor's book,
And long have reign'd supreme in vice:
One nobler wretch can only rise;
'Tis he whose fury shall deface
The stoic's image in this piece;
For while unhurt, divine Jordain,
Thy work and Seneca's remain,
He still has body, still has soul,
And lives and speaks, restor'd and whole.

Seneca the philospher, and tutor of the Emperor Nero, was born in Spain. His enormous wealth, and his participation in the knowledge of his master's cruelties, combined to hasten his death. Nero at length sent a message to his old master, A.D. 65, ordering him to die. Seneca directed his veins to be opened, and perished by a lingering death. His last words were taken down by persons called in for the purpose, and were afterwards published. See Tacitus, "Annales," book xv. chap. 61–64.

88 *in* by 102 *in*

Painted on canvas

GIORGIONE (School of).

654 A Composition of Four Half-length Figures Smaller than Life

The infant Saviour, seated on the Virgin's lap, gives a palm-branch to a female saint. A warrior in complete armour, holding banner and shield, stands before them on the left side of the picture.

36 *in.* by 46 *in.*

Painted on canvas

GIORGIONE (School of).

655 St. Jerome as a Penitent before the Crucifix

His book lies on the ground at his feet, and the crimson Cardinal's hat is placed against the rock under his left elbow, as usual in paintings of this subject. The Saint holds a stone in his right hand wherewith to bruise himself. The lion is seen to the right in full flank. The landscape and distant towers are capitally painted.

39 *in.* by 64 *in.*

GUIDO.

656 A Female Head

17½ *in.* by 14 *in.*

CARLO MARATTI.

657 The Triumph of Christ over Sin, represented by a figure of the Virgin standing on a globe, with her foot on a coiled serpent, which the infant Saviour, held in her arms, pierces with the long staff of a cross

See Mrs. Jameson's "Legends of the Madonna," p. xlix. of Introduction, for explanation of the globe and serpent introduced in pictures of this subject.

The figures are surrounded by angels and angels' heads in clouds and glory. A smaller globe than the one supporting the Virgin appears to the left. This grand composition is one of the most refined productions of the master.

89 *in.* by 60½ *in.*

Full-length figures, life-size

Painted on canvas

F. MOLA.

658 A Large Landscape. A piece of water forms the centre of the picture. A shepherd and shepherdess recline under large trees to the right, and goats are introduced in the foreground

61 *in.* by 93 *in.*

Highly characteristic of the master

Painted on canvas

NOGARI.

659 Two Small Pictures, in handsome Frames, of the Heads of an Old Man and an Old Woman: the former, dressed in grey, holding a bowl: the latter with white veil on her head, resting with both hands on a crutch

5½ *in.* by 4 *in.*

Painted on canvas

£54.12

PANNINI.

660 Ancient Ruins

16 *in.* by 22 *in.*

A pair

PANNINI.

661 Roman Buildings—*a pair*

662 Roman Buildings—*a pair*

RAPHAEL (School of).

663 The Holy Family, known as the Madonna di Loreto: a composition of three figures, where the Virgin raises the veil from the child, who is awake and stretches forward his arms; St. Joseph is in the background

The original of this picture was formerly in the sanctuary at Loreto, hence the name, from which place it was stolen whilst the French were in possession. The composition is engraved by George Scharf, jun., in wood ut outline, No. 25 of the plates of "Raphael's Holy Families" above referred to.

This picture is mentioned by Passavant in his "Life of Raphael," vol. ii. p. 127. He saw it at Blenheim.

48 *in.* by 36 *in.*

RAPHAEL (School of).

664 The Holy Family, known as "La Belle Jardinière," the original of which is now in the Louvre

The name RAPHA-LO·VR is inscribed on the border of the Virgin's dress behind the staff of St. John. There is no gilding on the picture. The background represents an Italian, and not a Flemish town, as in the picture at Paris.

Passavant saw this picture, and mentions it with praise in his "Life of Raphael," vol. ii., p. 88.

44 *in.* by 31 *in.*

Painted on Italian panel

RAPHAEL (School of).

665 The Holy Family, known as the Madonna della Quercia. The Virgin is seated under an oak, and the two children standing on a cradle, Joseph leaning on an architectural fragment behind

The original picture, which formerly belonged to King Charles I., is now at Madrid. A good old copy still remains at Hampton Court. It is described by Passavant, p. 304. A repetition of this composition, known as "La Lucertola," from a lizard introduced upon the sculptured stone, is at Florence. Engraved by G. Scharf, jun., in small outline, No. 36 of the plate of Raphael's Holy Families, in "Kugler's Handbook of Italian Painting."

55 *in.* by 42 *in.*

RAPHAEL (School of).

666 The Virgin and Child and St. John. The Virgin is represented kneeling, and in the act of raising a veil from the sleeping Jesus, whilst the infant St. John, pointing to the Child, turns laughingly round to the spectator

This composition has been frequently repeated, and may be met with in various galleries, at Lord Westminster's, &c. One of the best-known pictures of this subject belonged to Signor Brocca at Milan, and was engraved by Bridi in Longhena's translation of De Quincy's "Life of Raphael." A circular picture of the same composition was in the Orleans gallery.

The original cartoon, by Raphael's own hand, is still preserved in the Accademia delle Belle Arti at Florence, and it is doubtful whether the master himself ever executed any picture from it.

The cartoon is engraved by F. Ravano for the "Galleria dell' Accademia delle Belle Arti di Firenze." Firenze, folio, 1845, tavola 59.

60 *in.* by 38½ *in.*

Painted on canvas. Figures nearly life-size

Elaborately engraved by Bettelini

M. RICCI.

667 A Landscape, with figures and cattle; and A River Scene—*a pair*
20 *in.* by 26½ *in.*

M. RICCI.

668 A Landscape, with a waggon and cattle on a road; and A River Scene—*a pair*
20 *in.* by 26½ *in.*

M. RICCI.

669 A Landscape, with buildings and figures; and A Lake Scene
20 *in.* by 26½ *in.*

M. RICCI.

670 A Landscape, with cattle under an archway
20 *in.* by 26½ *in.*

M. RICCI.

671 A Landscape, with a peasant driving cattle
20 *in.* by 26½ *in.*

M. RICCI.

672 Moonlight Scene, with a large rocky arch to the right, under which the Holy Family are passing on their flight into Egypt. An angel hovers above them swinging a censer
11½ *in.* by 13½ *in.*
On canvas

TINTORETTO SCHOOL.

673 The Massacre of the Innocents
26 *in.* by 37 *in.*

PHILIP ROOS, commonly called ROSA DA TIVOLI.

674 Goats and Dogs in a Landscape
57 *in.* by 81 *in.*
Painted on canvas

PHILIP ROOS, commonly called ROSA DA TIVOLI.

675 A Square Picture of Goats and Buffaloes; the latter standing, and a shepherd with naked back seated before them, and a dog at his side. A herdsman, with ass and sheep, are seen making their way to a city in the central distance

18 *in.* by 24½ *in.*

SARACENO.

676 The Death of the Virgin. A small and elaborately painted finished picture in brilliant colouring

£157.10

This is very probably the picture by Carlo Venetiano (Saraceno), sold at Sir Peter Lely's sale, No. 27, and called "The Blessed Virgin and the Twelve Apostles in a Church." Size, 1 ft. 6 in. by 11 in. See Vertue's edition of the Catalogue, p. 42.

A duplicate of this picture is in the Pinacothek at Munich, No. 592 of the most recent catalogue. Engraved in lithography by Strixner, and by Merkel in line, for "Payne's Galleries of Munich," 4to., vol. ii. p. 28. Engraved by Leclerc in 1619. The large engraving belongs to the series of the Calcographia at Rome.

The masterpiece of Saraceno, according to Nagler, was formerly in the Orleans Gallery; it represents the same subject, and now decorates the chapel of Castle Howard, the seat of the Earl of Carlisle. It corresponds in almost every point, excepting scale, with the pictures at Munich and Blenheim. Waagen, vol. iii. p. 324. The figures are as large as life, and the subject is the Death of the Virgin.

17 *in.* by 11 *in.*
Painted on copper

SCHIDONE.

677 Virgin and Child. Life-size. The Virgin seen to the knees. The Child on her lap leans back laughing. Her right hand is raised as if in play. Her dress is red

27 *in.* by 19¾ *in.*

F. SOLIMENA.

678 The Madonna and Child attended by Angels. The Infant lies at length on white drapery, a square picture painted in clear and delicate colours. Figures life-size. The Virgin is seen to the elbows

30½ *in.* by 24½ *in.*

TASSI.

679 A Seaport, with numerous boats and figures

TEMPESTA.

680 A Large tall Landscape, with rich vegetation and dark trees. Figures standing by a boat occupy the middle distance

96 *in.* by 60 *in.*

TEMPESTA.

681 The Companion Picture; but a much finer scene, composed of dark trees and well-massed buildings. A water-mill in the centre forms a dark mass against the pale yellow sky. Near this building women are seen washing and wringing out linen. Below these, the water falls and foams among rocks in a picturesque manner. Three men with fishing nets are in the stream in front, and a soldier standing with a venerable old man, seemingly addressing a group of women and children seated on the rocks, complete the foreground to the left

96 *in.* by 60 *in.*

TINTORETTO (School of).

682 A Small Picture of the Madonna, kneeling on clouds, with extended arms

20½ *in.* by 15½ *in.*

The background is a bright yellow glory

TINTORETTO.

683 A Companion Picture to the Preceding. The Virgin and Child on clouds above, with various saints below; a small arch-topped, brilliant little picture

With the exception of the prominent reclining figure of St. Paul, recognised by the book, and the sword at his side, and a bishop behind him clad in mitre and mantle, holding a pastoral staff, all the saints wear the white garments belonging to the Camaldolese Order. The yellow mantle of the Virgin is supported by two boy-angels, and on each side of her kneel two saints—the one holding a sword, the other with a golden pitcher or wine vessel, placed on the cloud which supports him. This figure may possibly represent St. Benedict. Below him appears St. Anthony of Padua, bearing lily and cross, and at the feet of St. Paul another saint deserves attention for the peculiar manner in which the thumbs of the folded hands are crossed over one another. Behind the group of the Virgin and Child is a rich yellow glory, whilst the grey clouds at her feet merge harmoniously into a deep blue sky, so as to set off the rich transparent tones of crimson and green, peculiar to St. Paul, to the greatest advantage.

15 *in.* by 7½ *in.*

Painted on very thin panel of limewood

TITIAN.

684 St. Sebastian, whole length figure, life-size. He stands against a tree with his right arm bent over his head, the other arm turned behind him. His body is transfixed with three arrows

65 *in.* by 45 *in.*

Mentioned by Dr. Waagen, p. 122.

From the Michieli Collection.

TITIAN.

685 St. Nicholas of Bari and St. Catherine. Two figures from the celebrated "Gloria" of Titian, now preserved in the Picture Gallery of the Vatican

The original painting was executed for the church of San Niccolò dei Frari at Venice, and was removed to Rome during the pontificate of Clement XIV.

See Bunsen's "Beschreibung der Stadt Rom," vol. ii., part 2, p. 430; and also the recent Florentine edition of Vasari, by Le Monnier, vol. xiii. p. 26. It is engraved by Cunego, and also by F. Pagliuolo in Pistolesi's "Vaticano," vol. vi. tav. 74.

St. Catherine holds the palm-branch of martyrdom, and rests her foot

on a portion of the spiked wheel, which is her usual emblem. This emblem is not clearly indicated in Cunego's line-engraving, but it is very distinct in the old contemporary woodcut of Andrea Andreani.

Dr. Waagen mentions this picture, vol. iii. p. 125, under the erroneous denomination of "Pope Gregory and a female Saint."

51 *in. by* 39 *in.*

Painted on canvas, of square proportions

ALESSANDRO TURCHI, called also ORBETTO and ALESSANDRO VERONESE.

686 The Raising of Lazarus. The figures are divided into six groups. This picture was formerly in the Chapel of the Palace

66 *in.* by $12\frac{3}{4}$ *in.*

A long composition painted on black marble

VALENTINO.

687 A Large Square Picture, on canvas, of a gipsy woman with white head dress, telling a young man's fortune. She holds his right hand. Two persons are looking on; and a soldier wearing a steel helmet is in the act of separating two combatants on the right side of the picture

68 *in.* by 59 *in.*

VASARI.

688 St. Jerome. An upright picture, the figure life-size. He is represented with bare arms and body, writing in a large book which partly rests on his left knee, which is raised by the foot being planted on a low pedestal, supporting also a skull and another volume. The lion attends him in the left hand corner

A very good academic picture, and exceedingly characteristic of this scholar of Michael Angelo and highly-esteemed biographer of the Italian painters.

57 *in.* by 42 *in.*

VENETIAN.

689 The Holy Family

$26\frac{1}{2}$ *in.* by 33 *in.*

VENETIAN SCHOOL.

690 Portrait of a Man, with a dark beard and very little hair on the head, in a black dress seen to the waist. Probably painted by Moroni. The expression of countenance is remarkably fine

30 *in.* by 24 *in.*

Painted on canvas, of a square shape

M. VENUSTI.

691 The Annunciation. A small picture. The Virgin is seated at a table with a book on it: a dove and a cat lie on the ground at her feet

The action of the figures is greatly exaggerated. The angel, clad in heavy drapery, soars, in accordance with the taste of Michael Angelo, *without* wings. The style of the picture is between Battista Franco and Goltzius. The attitude of the Virgin corresponds exactly with a study for this subject by Michael Angelo among the Lawrence Drawings. No. 60 of Woodburn's Catalogue in 1836.

$13\frac{1}{2}$ *in.* by 10 *in.*

Painted on panel

PAOLO VERONESE.

692 Europa. A dark long landscape composition, with figures confined to the left side of the picture. Europa is just mounting the bull. Cupid stands in front

L 26. 2

A fine picture of this subject, and by the same painter, is in the Ducal Palace at Venice. A small sketch for it was in the Orleans Collection, and now forms a part of our National Gallery.

$1\frac{1}{2}$ *in.* by $7\frac{1}{4}$ *in.*

PAOLO VERONESE (School of).

693 Esther before Ahasuerus
66 *in.* by 84 *in.*
Painted on canvas

DA VINCI (School of).

694 The Virgin, wearing a turban, supports the Child with both hands
12½ *in.* by 8¾ *in.*
An oval picture, with very dark background
Painted on panel, in an octagonal frame

UNKNOWN.

695 Coronation of the Virgin
12 *in.* by 15 *in.*

UNKNOWN.

696 Head of an Old Man
16 *in.* by 13 *in.*

CANALETTO SCHOOL.

697 Views in Venice—*a pair*

CANALETTO SCHOOL.

698 Views in Venice—*a pair*

End of Sixth Day's Sale.

Seventh Day's Sale.

On MONDAY, AUGUST 9, 1886,

AT ONE O'CLOCK PRECISELY.

CHINESE PORCELAIN—BLUE AND WHITE.

722 Three Bottles, with long-necks and openwork handles, painted with flowers

723 A Basin, with female figures; two ditto, with flowers; and one, with a landscape

724 Two Large Cups, with flowers; nine cups; and four saucers

725 Two Hexagonal Bottles, with long necks

726 A Bottle and Stopper, with utensils in medallions, in blue and white borders

727 A Pair of Bottles, with utensils

728 A Pair of Beakers, with flowers and borders of ornaments

729 A Hexagonal Jar and Cover, with figures and flowers; and two small jugs

730 A Teapot, with landscapes and figures; and one, with figures

731 A Pair of Long-necked Bottles, with vases and pendants

732 A Bottle, with two kylins

733 A Pair of Jars and Covers, with female figures

734 A Pair of Beakers, with utensils; and a tall two-handled cup and cover

735 A Bottle, with flowers and butterflies; and a cylindrical bottle, with utensils

736 A Pair of Cylindrical Bottles, with dragons on blue bands, and ornaments

737 A Gourd-shaped Bottle, with scroll foliage

738 A Pair of Smaller Ditto, with figures

739 A Pair of Fluted Jugs, with flowers, spouts formed as birds' heads

740 A Pair of Flat-shaped Vases, with flowers in compartments and lizard handles

741 A Pair of Vases, with elephant's head and ring handles; and with female figures

742 A Large Hexagonal Coffee-pot, with birds and plants

743 A Globular Jar and Cover, with flowers and utensils

744 A Pair of Oviform Jars and Covers, with flowers and ornaments

745 A Pair of Beakers, with fan-shaped medallions, utensils and flowers

746 A Long-necked Bottle, with pendants; and a triple-gourd bottle, with figures and landscapes

747 A Pair of Jars, with scroll foliage

748 A Pair of Cylindrical Bottles, with ornaments

749 A Large Basin, with flowers; and one, with figures

750 Two Basins, with dragons

751 A Small Jar; and a long-necked bottle, with scroll foliage

752 A Pair of Small-necked Bottles, with ornaments and flowers

753 A Bottle, with figures; and one, with utensils

754 Small Beaker, with figures and flowers; and a jar and cover

755 A Pair of Bottles, with arabesques and flowers

756 A Long-necked Bottle, with flowers

757 A Bell-shaped Bottle, with flowers; and a pair of bottles with utensils

758 A Pair of Jugs and Covers, with flowers, the spouts formed as birds' heads

759 A Pair of Long-necked Bottles, with dragons

760 One, with dragons; and one, with pendant ornaments

761 A Pair of Gourd-shaped Bottles, with utensils

762 A Pair of Tall Oviform Jars and Covers, with numerous figures

763 A Pair of Long-necked Hexagonal Bottles, with fan-shaped medallions and ornaments

764 A Large Candlestick, painted with figures

765 Two Cups on feet; a pair of tall cups, with handles; and four small basins

766 A Pair of Tall Cups, with flowers; eight cups; seven saucers; a basin; and four stands

767 Seventeen Hexagonal Cups and Saucers; and a box and cover, with birds

768 A Bowl and Cover, with flowers; and two jars and covers, with utensils

769 A Pair of Small Vases, with figures; and a pair of bottles, with flowers

770 Four Small Bottles, with figures; and two small jars, with flowers in compartments

771 A Pair of Teapots, with utensils

772 A Pair of Small Jars, with foliage in white on blue ground in medallions; and two small bottles, with figures

773 A Jug, with ornaments; and a shell-shaped stand

774 A Pair of Long-necked Bottles, with trees and birds

775 A Bottle, with flowers and foliage; and one, with vases of flowers

OLD JAPAN PORCELAIN.

776 A Pair of Fluted Basins, with blue and white bands of flowers in colours

777 A Pair of Urns, with birds and trees in low relief on feet, formed as figures

778 A Pair of Tall Fluted Jugs and Covers, with fruits and flowers in colours

779 A Pair of Kettles, painted with flowers

780 A Triple Gourd-shaped Bottle, painted with flowers

781 A Pair of Square Bottles and Stoppers, with flowers in blue and gold borders

782 A Pair of Small Octagonal Vases and Covers, with pierced necks and covers, surmounted by figures

783 A Square Bottle and Cover, with plants and ornaments in colours, and flowers in relief

784 A Pair of Kettles, with flowers in red and gold on green ground

785 Two Ditto; a brown-ware kettle; and a cup

786 A Dish, with flowers on blue ground, and in medallions

787 Five Small Dishes, with flowers, and with blue and gold star in the centre

788 Four, with white and gold centre

789 Five, with landscapes and flowers in medallions

790 Four Small Dishes, with flowers

791 Two Octagonal Dishes, with flowers in colours, the borders in blue and white alternate compartments; and two, with utensils and flowers

792 Four Plates, with flowers in blue, and figures on the borders

793 Seven Plates, with vases of flowers in the centre, and birds on the border

794 Three, with a house in the centre, and border of flowers

795 A Pair of Long-necked Bottles, with flowers in medallions in blue and gold borders

796 A Pair of Ditto

797 A Pair of Beakers, with trees and flowers in colours

798 A Vase, with foliage handles on stand with three feet

799 Two Bowls, with fan-shaped ornaments and flowers; and two others

800 Two Ditto, with red and blue bands; and two others

801 Four Ditto, with blue stripes; and two others

802 Four Small Basins, with flowers in colours

803 A Red and Gold Basin, Cover and Stand; and two basins with flowers

804 A Pair of Fluted Basins, with flowers in colours inside, and foliage in blue outside; and two others

805 A Pair of Vases and Covers, painted with birds and flowers, and other decorations in black borders, the covers surmounted by falcons
33½ *in. high*

806 A Pair of Beakers—similar

COLOURED AND ENAMELLED CHINESE PORCELAIN.

807 Four Large Plates, with flowers in compartments

808 Two Plates, with a child, flowers, and ornaments

809 Eight Plates, with a horseman at a gateway

810 Eleven Plates, with flowers and butterflies

811 Five Plates, with vases of flowers, and waved borders

812 Six Ditto, with utensils on the borders

813 Four Plates, with horses

814 Six Plates, with a figure on horseback, buildings, and utensils

815 A Green and Yellow Cup, formed as a fruit, with raised flowers

816 A Pair of Mottled Crimson Stands, formed as fruits, with foliage in relief

817 Five Mottled Green and Yellow Cups and Saucers; and a pair of basins

818 A Pair of Small Fluted Basins and Stands, enamelled with kylins and birds; and a drum-shaped teapot

819 A Pair of Beakers, richly enamelled with figures, landscapes, and river scenes on buff ground—18 *in. high*

820 A Pair of Water-bottles, with a figure in relief on each side, and ornaments in blue and red

821 Two nearly similar

822 A Pair of Gourd-shaped Bottles, enamelled with flowers; a small vase and cover; and a saltcellar

823 Three Small Beakers, enamelled with utensils and flowers

824 A Pair of Basins, enamelled with flowers

825 A Pair of Fluted Ditto, enamelled with birds and flowers inside and out

826 A Dish, with a kylin in the centre, with scalloped border, with flowers and ornaments in coloured compartment

827 A Pair of Figures of Reclining Fakirs

828 A Set of Three Hexagonal Vases and Covers; and a pair of beakers, with foliage in lavender and green on chequered yellow and green ground

829 A Pair of Jars—similar

830 A Fluted Teapot, with flowers; and thirteen fluted cups and saucers

831 Eight Cups and Saucers, with flowers

832 A Pair of Bottles, with flowers and ornaments

833 A Pair of Fluted Jugs and Covers, with flowers in compartments

834 Two Barrel-shaped Mugs and Covers, with birds and flowers in medallions in green borders

835 One, with utensils

836 A Fluted Kettle, with flowers; and one, with utensils

837 A Fluted Kettle, striped red and green; and a square-shaped ditto, with plants

838 A Pair of Hexagonal Bottles and Covers, with figures and flowers

839 A Pair of Ditto

---

840 Two Chantilly cups; four saucers; a Bow plate; and Worcester ditto

841 Two square basins, with flowers; two round ditto, with kylins; and two others

842 Three octagonal basins; five dishes, with a kylin and flowers; and four with Chinese figures

843 Two dishes, with birds; two others; and two flat basins

844 Eleven small basins; and five dishes

845 A Palissy Dish, with Diana and Actæon, and border of brown and white ornaments

846 A Dish, with Perseus and Andromeda

847 Another, with Bacchanalian figures

848 An Oval Tureen Cover and Stand, of white glazed ware, of Louis XV. scroll design

Made for the first Duke of Marlborough

849 The Companion

850 A Round Ditto, with masks and scrolls in the style of Louis XIV.—on stand

851 The Companion

852 A Pair of Smaller Oval Tureens, with one cover

853 One Round Dish, and two oval dishes, with masks and ornaments in relief

854 Four Cruet Stands, with bird handles

855 A Pair of Oval Jardinières, with masks and dolphins

856 Forty-four Fan-shaped Dishes

857 Seven Triangular Dishes; and two square ditto

858 Nine Round Baskets; and three large oval ditto

859 Eight Round Dishes, with basket borders

860 Four Oval Ditto; seven plates; and a Wedgwood strainer

861 Two butter-dishes

End of Seventh Day's Sale.

Eighth Day's Sale.

On TUESDAY, AUGUST 10, 1886,

AT ONE O'CLOCK PRECISELY.

MINIATURES.

870 MARGARET TUDOR QUEEN OF SCOTLAND, sister to King Henry VIII. of England, born 1489; died 1541. Crimson and yellow head dress, and black veil falling behind; crimson bodice and blue background. Oval

871 MARY QUEEN OF SCOTS. An oval, with blue background. Face turned to left, eyes looking at spectator: a broad white ruff coming close to chin, black veil falling behind; a jewelled chain round neck, and a gold jewelled chain festooned in front of her black stomacher

872 MARY QUEEN OF SCOTS. Oval. With open ruff and a black cap, with lace on each side; face seen nearly full, and very similar to Dr. Mead's miniature, engraved by Houbraken, and now in the Royal Collection. Inscribed at the back "Mary Queen of Scots."

873 MARY QUEEN OF SCOTS. A copy of the miniature by Isaac Oliver in the Royal Collection, and formerly the property of Dr. Mead. It was engraved by Houbraken, in Birch's Illustrious Heads. The face is seen in three-quarters view, turned to the left

874 Mary Queen of Scots. Of an oval shape, turned lengthways or horizontally, with blue background, and inscribed upon it in gold letters—

MARIA*REGINA*SCOTORUM.

The face is turned to the right; a black veil falls behind, and a white fur tippet encircles her neck, within which a necklace but no ruff is visible. Her black dress is striped with white fur

This miniature belongs to the type of Mary portraits engraved in mezzotint by J. Simon; and, as Granger observes, vol. i. page 223, it is a very different face from the portrait in St. James's.

875 Mary Queen of Scots. A modern copy of the preceding, but placed in a differently turned oval

876 Francis I. King of France, wearing a black cap and white feather, with gold ornament in it. An oval, with blue background

877 Henry II. King of France, in armour, or a grey and gold dress —an oval, with dull blue background. Engraved at the back "Henry 2 of France."

878 Henry Wriothesley Earl of Southampton, K.G., the patron of Shakspeare: an oval, painted by Peter Oliver—signed P. O., in gold letters to the left of his ruff. The Blue Ribbon of the Garter hangs round his neck

879 Marie de Medicis. An oval, with blue ground. Wearing a broad widespread ruff of white lace; her dress, of black and orange stripes, has a row of white bows upon the left shoulder. A red coral ornament is at the top of the stomacher, and seems connected with her pearl necklace; the earring has a pearl hanging to it

880 Marie de Medicis. A similar portrait

881 Gabrielle d'Estrées. An oval, with blue ground, large circular ruff and black dress; her light hair is edged with pearls. No. 9.

882 Arabella Stuart. Oval miniature, with blue background, painted upon paper; her ruff, or rather high-standing collar curved back, is similar to Janet's portrait of Mary Queen of Scots in the Royal Collection. The jewels on her white dress are painted crimson on a gold ground; the pearls are silvered. Her face is seen in three-quarters, turned to the left, looking at the spectator.

883 The Queen of Bohemia, daughter of James I., in a fancy dress of blue and yellow, with feathers of various colours falling over her long dark hair. Oval, with dark brown background.

884 Gerard Honthorst, painter to the Queen of Bohemia.

885 Cardinal Mazarin. An enamel miniature in silver gilt filigree frame. Inscribed on the gold plate at the back "Cardinal Julius Mazarine, born 14th July, 1602, died 9th March 1661."

886 Lord Lauderdale. Oval, with profusion of light red-brown hair, white necktie, and blue drapery partly covering his left shoulder; face turned to the left, looking at spectator.

887 James Francis Edward Stuart, the Old Pretender; born 1688, died 1765. A very small miniature.

888 Clementina Sobieski, his wife. A companion miniature.

889 John Dryden the Poet. An oval of rather large size, inscribed at the back "Mr. Dryden."

890 Queen Anne. A rather large oval miniature, delicately painted in water colours. Her dark brown hair is entirely without ornament. Her dress a pale scarlet lined with ermine, and the jewel of the Order of the Garter hangs in front by a broad pale blue ribbon. The face turned towards the left.

891 Louis XV. as a boy, attired in the blue mantle powdered with fleurs-de-lis, over a suit of steel armour. The blue ribbon of the Saint Esprit passes under his left arm. Half-length figure in upright oval.

892 Francis Marquis of Tavistock, son of John fourth Duke of Bedford, born Sept. 26, 1739, and father of Francis fifth Duke of Bedford. He died of an accident whilst hunting, March 22, 1767. A small miniature, in pale scarlet coat, with white buttons. Name engraved at the back.

893 Godfrey of Boulogne.

894 Oval Miniature, with dull blue ground, of a foreigner, with dark brown hair, moustaches and close cut beard, wearing a small ruff, in black and gold dress, and a white cross hanging by a black ribbon round his neck. The complexion is sallow, and his eyeballs pale grey.

895 Portrait of a Gentleman, with fair complexion, light crisped hair, moustaches and imperial; a falling ruff of very fine white lace, and a pink-brown band across his black dress. Painted by John Hoskins, as seen by the golden letters I. H. upon the grey background to the right of the head.

896 Portrait of a Gentleman, apparently about 25, with powdered hair, pale complexion, black eyes and eyebrows, white cravat, purple coat with yellow buttons, showing a lining of blue and white stripes edged with yellow.

897 A Larger Oval Portrait of a Young Man, with thick and very dark brown hair, smooth chin, black dress and small white turn-down collar. Looking towards the spectator over his right shoulder. Painted on paper in modern water-colour style.

898 Unfinished Miniature on Vellum of a Young Man at the commencement of the 17th century: his hair hangs down over his left shoulder. It is principally painted in sepia. Interesting as indicating the technical process adopted at that period.

899 Miniature Portrait of a Nobleman, in Coronation robes of the first half of the 18th century.

900 Unknown Portrait of a Lady. A small oval miniature.

901 Portrait of a Lady Unknown. Costume of the period of Catherine de Medicis.

902 Enamel. Unknown Portrait of an Elderly Gentleman, in long grey wig and rich purple mantle. The reflected lights on the countenance admirably rendered. Probably enamelled by Boit.

903 Enamel. Unknown Portrait of a Gentleman, with dark brown hair and eyes, no beard, and wearing black dress and a white collar.

904 Portrait of a Lady, seemingly of the Austrian Imperial family, with fair complexion, wearing black lace cap and dress. The hair entirely concealed.

905 Portrait of a Gentleman, in brown wig with very thin moustaches. The countenance like Charles II., but more probably one of the Austrian Imperial family.

906 Enamel Portrait of a Lady, in white dress with blue mantle, light hair and brown eyes.

907 Portrait of a Young Lady, in water colours, with light brown hair and large blue-grey eyes, lilac dress and white mantle.

908 Miniature. Unknown Portrait of an Officer in black coat and red collar, with a broad blue ribbon passing over his right shoulder.

909 Enamel. Portrait of a Gentleman, in a full curly wig and brown dress

910 Gertrude, Duchess of Bedford, in blue dress, with a tight-fitting necklace of pearls

911 Portrait of a Little Girl, with yellow sleeves and light-grey bodice

MINIATURES OF HISTORICAL AND FANCY SUBJECTS.

912 A Concert. A small copy in water-colours of a picture by Titian, now in the National Gallery. The original was formerly in the collection of King Charles I., having been purchased by that monarch from Mantua in 1630. It is mentioned as a "Music Party" in Van der Doort's Catalogue of the King's pictures. The nation purchased it of Mr. Angerstein in 1824.

913 Titian's Venus, with landscape background. An oval in water-colours. In frame, with ivory back carved with Diana and Endymion.

914 Titian's Venus. A beautiful copy in water colours of the famous picture in the Tribune of the Gallery at Florence. It is enclosed in a filigree frame.

915 A Silentium. The Virgin with folded hands watching the infant Christ asleep in a bed. His left hand rests upon an apple; a winged boy-angel strews flowers on the coverlid from a basket in his left hand; a second angel draws aside the dark green curtain. A modern painting, executed with great delicacy and taste. The figure of the Virgin is adapted from one of Raphael's Holy Families at Naples.

916 The Magdalen, with long hair and naked body, in a rocky cavern, resting her cheek on her right hand, with upturned countenance. Her left hand is laid upon a skull, which lies upon a brown wooden cross. Rays of light break through clouds over her head. Apparently a copy from some Italian original by D. Feti. Carefully finished in water-colours upon ivory.

917 The Virgin Teaching the Infant Saviour to Read. As he stands holding a book, which casts a shade across his limbs, she points with her right hand. Copied in water-colours from a picture by Cignani at Hampton Court.

918 Copy in Water-colours of a Landscape, by Gaspar Poussin.

919 Esther Fainting before Ahasuerus. A small circular enamel in very bright colours.

920 Diana and her Nymphs Surprised by Actæon. A copy in water-colours upon ivory, after Poelemberg.

921 Teniers. A Landscape, with three figures prominent to the left, standing in front of a house. A church spire in distance to the right. A copy in water-colours.

922 Enamel. Landscape and Sea-port, with fortress, ships, and distant mountains, within a fanciful border.

923 The Infant St. John holding a Cross. A water-colour drawing in rich brown tone.

CARVINGS IN IVORY, Etc.

924 Peter Paul Rubens. An alto-relief in ivory, nearly full face. Inscribed P. P. Rubens.

925 Pietro Cort. An alto-relievo carving. Face seen in full. A pendant to the Rubens medallion.

926 Leda and the Swan. An alto-relievo ivory carving. Figures full length.

927 Venus and Cupid. The sun rising from the ocean to the left. An alto-relievo carving. Figures full length.

928 Ivory Bas-relief of a Bearded Satyr. Face seen in profile to the right, pointing to his teeth with left hand and resting the other on the pandæan or reed pipes. He is crowned with ivy, and has pointed ears. Half-length figure.

929 Ivory Carving in Alto-relievo, representing Mercury playing Argus to sleep. The cow into which Io had been transformed, and over which Argus (with his hundred eyes) was to keep watch, is seen in the distance between them. Of circular shape.

930 Ivory Alto-relief, from the Celebrated Borghese Statue of the Hermaphrodite lying on a Mattress.

931 Ivory Carving in Alto-relievo of a Drinking Party, after Brauwer or Teniers. The man to the left is seated in a chair made out of a large tub.

932 Ivory Carving in Alto-relief of the Virgin Mary sitting with her feet on the Head of a Winged Cherub. She turns to the left, and her hands are folded in adoration of the infant Saviour seated beside her on a cushion. The background is crimson velvet.

933 Antique Cameo. A layer of reddish brown upon a bed of transparent agate. Subject: Minerva overcoming a winged monster, with double tail-like serpents. Finely sculptured.

934 Winged Victory, in a Quadriga or Chariot of Four Horses, driving to the Right. An Oynx Cameo of four layers, the deepest forming a black background. The front horse a deep-brown colour. Victory holds a wreath. Coloured stones are introduced in the upper part of the gold mounting.

935 An Ivory Carving, mounted on crimson velvet, of a female seated upon a lion, holding something like a cornucopia.

936 An Ivory Carving of a naked Female seated upon a crouching Camel, holding a bundle in her right hand, and in her left a censer.

FINIS.

London: Printed by William Clowes and Sons, Limited, Stamford Street and Charing Cross.